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AND

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No. 72.—Vol. 3. MAY 1, 1850. *Price 1½d. Stamped, 2½d.*

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In the present day a knowledge and love of Music are increasing so much amongst us, that England appears to be returning to her condition near three centuries since, when every social meeting was cheered by the practised skill of its members, and when a gentleman was held to be but imperfectly educated who could not take his part "at sight" in a madrigal.

The enormous demand for vocal music thus created, and which is every day increasing, has hitherto been met, almost exclusively, by the exhumation of the madrigals which delighted our forefathers, and by the reproduction of the glees of a more recent age. Beautiful as many of these compositions are, and becoming as it may be for us affectionately to use such stores of harmony, yet it is believed that *new* vocal music, written in a style at once masculine and correct, will be welcomed. as well by those concerned in the education of youth, as by the domestic circle, and the choral society.

In the present Work it is proposed to publish original compositions of this character; in supplying which, the Editor will be assisted by several able and accepted writers, who have kindly afforded him their valuable co-operation.

There is also a class of music sung with excellent effect in Germany, which is not represented by either the madrigals, glees, or ballads, now in use amongst ourselves—namely, bold choral melodies of so marked and emphatic a character, as to require little previous study in the singers. These, too, linked as they are with spirit-stirring words, can scarcely fail to ensure an animated and simultaneous execution. It is intended to select some of the most striking of these German choruses and part-songs, for insertion in the present Collection; for which purpose they will be carefully fitted with appropriate English words, either original or otherwise.

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The contents of the Work may be classified thus:—1st. Original songs, in two or more parts.—2nd. Such specimens of the "madrigalian age," (and, occasionally, of the school which succeeded it,) as, from their intrinsic merit, or comparative rarity, it may be desirable to introduce. The latter will appear, if possible, with their original words; or, if these should be objectionable, with others newly adapted to the music.—3rd. Part-songs and choruses from the German.

The words will be selected, as far as possible, from the English poets; but the Editor will be compelled to have recourse, occasionally, to original sources, for songs adapted to the various Seasons, Sports, and Occupations of life—these being subjects which have but rarely received poetical treatment. It is proper to state, in reference to some of these, that words will be chosen, more with a view to liveliness and expressiveness, than to any aim after literary merit. Such must be regarded in connection with the music to which they are united, and from which they should never be sundered.

The Songs will be printed in the most complete form; and the vocal score will be entire without the pianoforte part, which is added, chiefly, for facilitating the study of the voice-parts. In all cases in which the pianoforte part is, in a strict sense, an *Accompaniment*, added to enhance the effect of the composition, it will be printed in a larger character—uniform with the Vocal score.

The difficulties attending the execution of a Work which is, to such an extent, an original one, cannot but be numerous: it is only hoped that they out-number its defects. However, it is now offered to all "that love or learne musick," with the hope that it may prove a healthy impulse to an art "that unites coporal with intellectual "pleasure, by a species of enjoyment which gratifies sense without weakening reason; and which, therefore, the "Great may cultivate without debasement, and the Good enjoy without depravation."

Edwin George Monk.

St. Peter's College, Radley,
March 15th, 1850.

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For the Proprietors,

J. ALFRED NOVELLO.

69, *Dean-street, Soho, London,*
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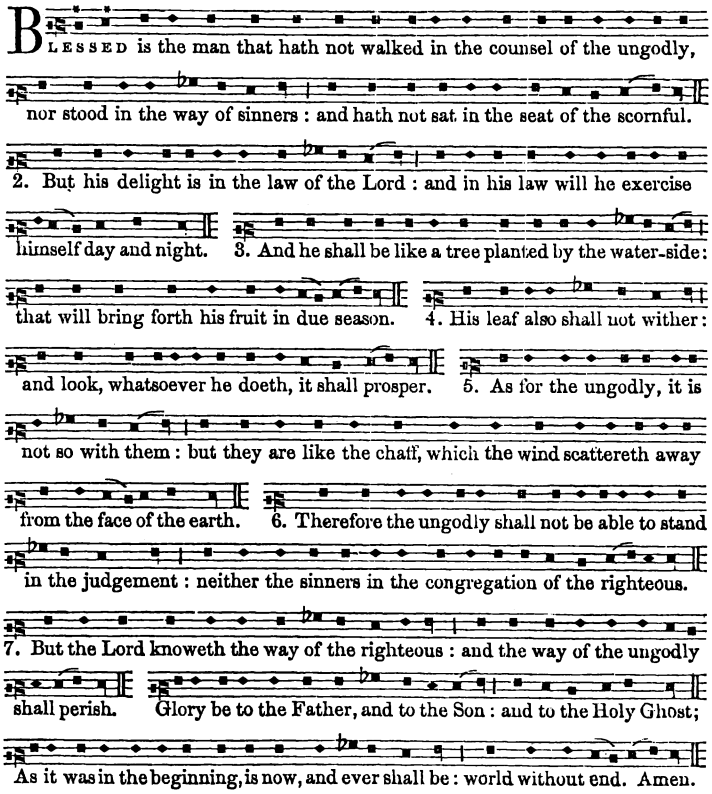

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